

"DR WHO AND THE ROMANS"

by

Dennis Spooner

Episode 2 - "All Roads Lead to Rome"

M2

FADE IN TELECINE (1) TK-23 Dur: 27"

. Opening titles

S.O.F.

FADE OUT TITLES

FADE IN TRAILER

As we watch we see Ascaris
move in to the curtains.

The 'lyre' playing commences
again.

Ascaris pauses a moment, pulls
out his dagger, then quietly
slips inside.

A moment later the lyre playing
stops

SUPERIMPOSE SLIDE 1)

"All Roads Lead to Rome"

FADE OUT

SUPERIMPOSE SLIDE 2)

Written by
Dennis Spooner

END TELECINE

CUT TO

CAMS: 14-2A / BOOM 11/

1. 1 A 33
MS ASCARIS

2. INT. ROOM IN ROMAN HOUSE. NIGHT

PULL BACK to
include DR. L.
Fcd.

(WE ARE BEHIND THE
CURTAINED ARCHWAY
IN THE ROOM DR WHO
HAS BEEN GIVEN FOR
THE NIGHT.

MUSIC
2M-14.

TX 23/1/65

(2 next)

- 1 -

A SMALL AREA WITH
A BED OF THE PERIOD,
OPEN WINDOW, AND ETC.

ASCARIS IS WAITING
BY THE DRAPED CUR-
TAINS, DAGGER IN
HAND.

DOCTOR WHO IS
UNAWARE OF HIM. HE
SITS ON A SEAT, HIS
BACK TO THE 'DOOR'
(THE CURTAINS)
EXAMINING THE LYRE.

ASCARIS STARTS TO
MOVE FORWARD
STEALTHILY)

DOCTOR WHO: (MUSING) Mm - I
suppose the only answer is to
never be caught playing it.
(cont)

(ASCARIS IS NOW
RIGHT BEHIND THE
DOCTOR. HE
RAISES HIS ARM TO
STRIKE AS THE DOCTOR
STANDS, AND HALF
TURNS.

DOCTOR WHO SEES THE
BLOW COMING AND
RAISES THE LYRE HE
IS HOLDING WITH BOTH
HANDS AS A SHIELD,

(2 next)

MUSIC
2M-16

OVERLAY

PULL BACK
HOLDING 2-s

ASCARIS STRIKES
INTO THIS, HIS
DAGGER AND HAND
GOING THROUGH
THE WIRES.

DOCTOR WHO LETS
GO OF THE LYRE
AND SCURRIES AWAY,
LEAVING ASCARIS TO
GET OUT OF HIS
TANGLE WITH THE
LYRE.

THE DOCTOR DASHES
TO THE BED, IN A
VERY EXCITABLE
STATE, BUT NONE-
THELESS APPARENTLY
ENJOYING HIMSELF
CONSIDERING THE
CIRCUMSTANCES.

DOCTOR WHO: (cont) So - want
a fight do you? (cont. ...)

MUSIC
2M-1C

OVERLAY

(ASCARIS FREES HIS
HAND, AND DROPS
THE LYRE TO THE
FLOOR. HE CHASES
OVER TO THE DOCTOR,
WHO IS NOW HOLDING
THE EDGE OF A
COVERLET ON THE
BED. AS ASCARIS
RUNS TOWARDS THE
DOCTOR - THE BED
IS BETWEEN THEM -
DOCTOR WHO FLICKS
THE COVER UP AND
OVER ASCARIS' HEAD.

ASCARIS REELS ABOUT
AS THE DOCTOR
CHORTLING WITH GLEE,
RUNS AROUND, PICKS
UP HIS LYRE, AND
STARTS TO BELABOUR
THE SHAPE THAT IS
ASCARIS' HEAD,
STICKING UP UNDER
THE COVER. (DOCTOR
WHO STRIKES WITH
THE WIRE STRINGS).

2. 2 1. 24
MCU DOCTOR

PAN HIM R.
to 2-s with
ASCARIS

DOCTOR WHO IS
COUNTING OFF THE
BLOWS WHEN SUDDENLY

(1 next)

HE LOOKS AT THE
LYRE IN HIS HANDS
IN A NEW LIGHT:)

DR.WHO: Come on then. What's the
matter? Can't you take it?

(ASCARIS IS GETTING
HIMSELF UNTANGLED,
AND THE DOCTOR
PEERS AROUND THE
ROOM LOOKING FOR
SOME NEW MISCHIEF.)

3. 1 A 33
JUG in fgd.
DR. xs and
takes it.

FINDING IT, HE
DROPS THE LYRE, AND
RUNS ACROSS TO A
PITCHER OF WATER
PROVIDED FOR RE-
FRESHMENT. HE PICKS
IT UP, FINDS ASCARIS
HOT ON HIS HEELS,
AND THROWS THE
WATER FROM THE PITCHER
INTO ASCARIS' FACE,
TEMPORARILY BLINDING
HIM.

MUSIC
2M-1d

4. 2 A 16
CM 2-s Let
ASCARIS GO
DOWN.
HOLD MCU DOCTOR.
as ascaris
recovers...
5. 1 A 33
M.2-s

MUSIC
2M-1e

See VICKI in
bgd. R.

VICKI APPEARS AT
THE CURTAINS AND
LEANS FORWARD TO
CALL:

6. 2 A 24
LOW M.2-s
DOCTOR/ASCARIS.
PAN him down.

VICKI: Doctor? Doctor, what's
happening?

(1 next)

(DOCTOR WHO IS NOW
GRIPPING THE STAND-
ING, BUT VERY SHAKY
AND UNSTEADY ASCARIS
BY THE WRIST.

MUSIC
2M-1e
Stings

7. 1 A 33
M.3-s DOCTOR/
VICKI/ASCARIS

AS WE JOIN THEM,
DOCTOR WHO EXERTS
PRESSURE IN THE
ACCEPTED FASHION
AND SPINS ASCARIS
OVER IN A VERY
EXPERT IRISH WHIP./

WITH ASCARIS ON
HIS BACK, DOCTOR
WHO STARTS CIRCLING
ROUND, ARMS MOVING,
LIKE AN IMPATIENT
WRESTLER WAITING
FOR HIS OPPONENT
TO RISE)

8. 2 A 24
MCU ASCARIS

TAN HIM
to window

(ASCARIS RISES
AGAIN AS TANMI
FINALLY BEATS
HER WAY THROUGH
THE CURTAINS.
SEEING ASCARIS,
TANMI SCREAMS.

MUSIC
2M-1f

ASCARIS LOOKS AT
HER THEN AT THE
DOCTOR INVITING
HIM TO 'COME ON'
AND DECIDING
QUICKLY RUSHES
TO, AND JUMPS OUT
OF THE OPEN WINDOW
IN A PANIC.

DOCTOR FOLLOWS AND
LOOKS OUT. VICKI
JOINS HIM.

(1 next)

BECOMES 2-S
VICKI/DOCTOR

MUCH TO DOCTOR
WHO'S ANNOYANCE:)

DOCTOR WHO: (cont) Young
woman, what did you have to interrupt
for? I'd just got
him all softened up, and ready
for the old one two.

(DOCTOR WHO DEMON-
STRATES WITH HIS
FISTS WHAT WOULD
HAVE HAPPENED TO
THE UNFORTUNATE
ASCARIS)

VICKI: Then you're all right?

DOCTOR WHO: All right? Of
course I'm all right! (THINKING)
You know, I'm so constantly
outwitting the opposition - I
tend to forget the delights,
and the satisfaction - of the
gentle art of fisticuffs.

VICKI: I realise you're a man
of many talents, Doctor - but
I didn't know fighting was among
them.

DOCTOR WHO: Oh yes, yes - I'm
one of the best. It was I who
taught
the Mountain Mauler from
Montana.

VICKI: The what?

DOCTOR WHO: You must have heard
of ... oh, no, no; of course
you wouldn't have.

(THE DOCTOR, VERY
HAPPY, MOVES
AWAY AND COLLECTS
THE COVERLET FROM
HIS BED OFF OF THE
FLOOR.

(1 next)

DOCTOR WHO REMAKES
HIS BED BURNING THE
FOLLOWING:)

LET DR. GO R.
TRACK IN TO
MCU VICKI

DOCTOR WHO: (cont) Well, with
all that exercise I should get a
good night's sleep. Good night, Vicki.
pleasant dreams.

(VICKI LAUGHS, GOES TO HELP HIM)

9. 1 1 24
M.2-s
VICKI: Doctor, surely we're not
going to stay here?

DOCTOR WHO: Why ever not?
(REALISING) Oh, him.

2 to B-Prison
3 in to A1-
Ext. Archway

(HE WAVES AIRILY
AT THE WINDOW)

He won't come back - I think I
can promise you that.

VICKI: I was coming to tell
you another thing. The centurion
who met us - he seems to have
gone too.

DOCTOR WHO: Yes, I'm not sur-
prised. He obviously hired that
fellow to kill me. Well, that
is to kill Maximus Whatsitus.

TIGHTEN as she
sits.

VICKI: Pettulan.

10. 3 A1 n/a
MCU VICKI
DOCTOR WHO: Mmm, yes - I really
must try to remember that name.
Well, goodnight. /

11. 1 1 24
a/b
VICKI: But if he wanted you
dead - why not take care of it
himself? /

(DOCTOR WHO, FINISHED
BEDMAKING LOOKS AT
LITTLE IRRITATED,
BEING ANXIOUS TO
RETIRE FOR THE NIGHT)

DOCTOR WHO: Because this way he
stands no chance of being charged
with the crime ...
(3 next)

(Sh. 11 on 1)

VICT I: Yes, but ...

DOCTOR WHO: (RAISING VOICE) ...
it was the accepted thing in this
age to hire an assassin,
preferably dumb, so that he
couldn't denounce you.

12. 3 A1 n/a
CU VICKI

VICT I: Then the soldier must
have been looking in those bushes
for the body when we first met
him.

13. 1 A 24
a/b

DOCTOR WHO: I suspected that he
was at the time. Now Good-night
Tanni. We must get an early
start tomorrow.

PAN THEM R

VICT I: You mean to say we're
going on?

3 to A
Same scene

DOCTOR WHO: Goodness me, goodness
me; how you talk! Yes we are!

VICT I: But they might try and
kill you again.

14. 3 A m/a
C.2-s
TIGHTEN to
CU DOCTOR

DOCTOR WHO: They might, yes -
but if I let little things like
that put me off, I'd never
get to see anything. One thing
you'll learn about me, child is
if I say we're going to Rome -
then we go to Rome!!
Now, you go to bed.

(WE HOLD ON THE
DEFIANT FACE OF
DOCTOR WHO, AND:)
MUSIC
2M-2

MIX TELECINE:

Photo Caption

A photo caption of
Rome.

TRACK into side street
near Coliseum.

END TELECINE.

16. 2 B 33

L.S.

(5 next)

5. INT. PRISON QUARTERS. DAY.

CAMS: 2B/C-5A /BOOM B2-C1-F' pole/

ECHO GRAMS:
Drums.

(Sh.16 on 2)

(WE CUT INTO A
DIRTY, DARK
PRISON. A
HOLDING-PLACE
FOR SLAVES AWAITING
AUCTION. IT IS
VERY CRAMPED - A
NARROW CORRIDOR,
PAST SOME 'CAGE'
CELLS. THE OUTSIDE
WALLS OF LARGE STONE
BLOCKS.

AS WE GO IN SEVCHERIA,
THE SLAVE TRADER IS
MOVING THE MARCHED
CAPTIVES DOWN THE
CORRIDOR)

SEVCHERIA: Wait here!

(SEVCHERIA ADDRESSES
THE LAST TWO;
BARBARA AND A WOMAN
SLAVE.

BARBARA'S CLOTHES
ARE TORN AND DIRTY,
AND SHE HERSELF HAS
LOST MUCH OF HER
GLAMOUR.

PUSH IN

THE WOMAN WITH HER,
HOWEVER, IS IN A
MUCH WORSE STATE,
PHYSICALLY.

BARBARA HAS TO
SUPPORT HER. SHE
COUGHS BADLY)

BARBARA: There's no more walking -
you can rest now ...

- 10 -

GRAMS:
Unlocking
cell door

(5 next)

WOMAN SLAVE: Thank you. You're
very kind ...very kind.

CRAV L past
column to POSN.C
and PAN R holding
Group.

(SEVCHERIA HAS
LOCKED IN THE
OTHER SLAVES IN
THE PRECEDING
CELL. HE NOW
MOVES TO THE
OTHER, UNLOCKS IT,
AND PUSHES BARBARA
AND THE WOMAN TO-
WARD SIT, AS HE
DOES SO HE HOLDS
ONTO BARBARA,
EXAMINING HER DRESS)

SEVCHERIA: I'd better find you
some new clothes.

TIGHTEN to
C.2-s SEVCHERIA/
BARBARA

(BARBARA PUSHES
HIM AWAY AND GOES
INTO THE CELL)

BARBARA: You needn't bother!

SEVCHERIA: Huh, it's not for
your sake - I want you looking
special at the slave auction.

(SEVCHERIA SLAMS
THE DOOR AND LOOKS
IT.

GRAMS:
Door slam

THE WOMAN SLAVE
HAS FALLEN TO THE
FLOOR.

BARBARA MOVES ACROSS
TO HER AND HELPS HER
SIT UP)

DEPRESS and
TRACK IN to
look through
bars for C.2-s
BARBARA/WOMAN SLAVE.

WOMAN SLAVE: Have we arrived?
Is this Rome?

BARBARA: Yes. This is Rome.
You feeling all right now,
comfortable?

(5 next)

ELEVATE and
PULL BACK as
BARBARA rises
holding 2-s.

WOMAN SLAVE: Yes - much
better. It's just this cough,
it was a long march - thirty
four days it took. Thirty four
days.

(BARBARA GETS UP
AO LOOK ROUND
THE CELL; THE WOMAN
SLAVE TRIES TO
GET COMFORTABLE.
SHE LOOKS AT
BARBARA, THEN:)

You said your friend would meet
you here.

BARBARA: Did I?

WOMAN SLAVE: Yes, on the road,
you told me all about him.

BARBARA: Oh yes, Ian.

17. 5 A n/a
MCU BARBARA
WOMAN SLAVE: A strange name -
I've never heard it before.
(SMILES) I hope he finds you. /

18. 2 C 33
M.2-s
(BARBARA NODS, AND
SMILES A "THANK YOU". /
THE WOMAN SLAVE
LEANS BACK AGAINST
THE BARS AND ALMOST
IMMEDIATELY GOES
INTO A SLEEP OF EXHAUSTION.

RECORDING RUN ON

BARBARA MOVES AWAY
FROM HER AND CROSSES
TO THE SMALL WINDOW.
SHE LOOKS UP / AND
OUT OF IT, TOWARDS
THE SKY

BARBARA: If I ever see him
again ...

(WE HOLD ON BARBARA,
THEN, TAKING HER
EYELINE, WE:)

MUSIC
2M-3

(3 next)

CUT TELECINE:

Ext. Stock Film. Day.

A Stock Clip, in as
LONG as SHOT as possible,
and showing a Roman
Galley Slave Ship.
The sails billowing.

It is a bright sunny day.

The Galley Ship oars
are hitting, and pulling
through the water, with
monotonous regularity.

(Sound dubbed: sound of sea
noises and thudding effects,
and gasping of crew)

Over this Film Clip
apart from the sea
noises, we also hear
a thudding effect in
time with the oars -
in fact the Galley
MASTER thumping time.
In Addition we hear
the straining and
gasping of the CREW!

END TELECINE.

CAMS: 3B-1B-4A / BOOM A2/

20. 3 B 33
CU DRUM

6. INT. GALLEY SLAVE SHIP. DAY.

(4 next) - 13 -

GRAMS:
Creaking timbers
Sea wash etc.

PULL BACK and
GRAB R to see
DELOS and IAN
in L.S.

(WE COME UP ON
THE GALLEY MASTER,
STANDING BEHIND A
SOLID 'BEATING-
BOARD' AND THUMPING
OUT ON IT THE ROWING
TIME WITH TWO MALLETS.

WE CAN HEAR THE NOISE
OF THE SEA, AND THE
STRIKING OARS.

WE HOLD ON THE GALLEY
MASTER AS HE PICKS UP
A CHANTING RHYTHM)

GALLEY MASTER: In! Out! In!
Out! In! Out! (ETC.) (cont ...)

(HE IS STANDING AT
THE REAR OF THE
SLAVE DECK.

IT IS DARK IN THIS
SECTION WITH THE
LIGHT COMING THROUGH
THE OAR-SLITS.

WE CUT AWAY TO
FEATURE THE LAST
SIX SLAVES (TWO
TO AN OAR) SITTING
IN THE ROWING
SECTION. THIS IS
LOWER THAN THE
GANGWAY -- IN EFFECT
THEY SIT IN A WELL.

WE PAN ALONG, AND
'THROUGH' THE LINE
OF THREE OARS AND
THEN SEE ON THE
LAST ONE IAN,
CHAINED AND SHACKLED
TO THE OAR. HE SITS
IN THE SEAT BESIDE
THE GANGWAY.

IAN IS STRAINING
AND PERSPIRING.
HE PULLS ALONGSIDE
DELOS, A MAN OF
ABOUT THE SAME AGE
AS IAN, BUT LOOKING
MUCH OLDER DUE TO
HIS LONG HAIR AND
BEARD.

(4 next)

DELOS: CLOTHES ARE
IN RAGS.

IAN IS ALSO BEGINNING
TO LOOK RAGGED, TIRED,
AND UNSHAVEN.

THE GALLEY MASTER
SUDDENLY STOPS
HIS CALLING AND
BEATING)

GALLEY MASTER: (cont) Rest!

21. 4 A 33
C.2-s DELOS/IAN

22. 1 B 24

HIGH M.S.
GALLEY MASTER

(IAN AND DELOS, AS
DO THE OTHERS,
COLLAPSE ACROSS
THEIR OARS, THANK-
FUL TO STOP.)

CRANE L as
GALLEY MASTER
comes d.s. to
see DELOS & IAN
past him.

THE GALLEY MASTER
PUTS HIS WOODEN
TIMERS ON THE
BEATING-BOARD AND
SURVEYS HIS CREW
WITH A KIND OF
SADISTIC AMUSEMENT)

(4 next)

(THE GALLEY MASTER
LOOKS AT THE
EXHAUSTED SLAVES,
STILL BREATHING
HEAVILY AND GRATE-
FULLY RESTING, AND
HE SMILES)

GALLEY MASTER: That's right -
make the most of it. There's
supposed to be bad weather coming
up.

LOOK DOWN on
DELOS/IAN
Then CRANE DOWN
to C.2-s

(WE FEATURE IAN,
HE HAS SAT BACK
FROM THE OAR AND
IS LOOKING AT
FIVE SCRATCHED
MARKS ON THE WELL
BOARD TO HIS RIGHT)

IAN: Five days, Delos - Five
whole days.

DELOS: Days? They'll soon melt
into weeks ... then months ...
then years.

(DELOS TURNS AND
STARTS BLANKLY
OUT OF THE OAR
SLIT OPENING.

IAN TUGS HOPE-
LESSLY AND DES-
PERATELY AT THE
SHACKLES AND
CHAINS ON HIS
WRISTS) /

23. 4 4. 24
MCU IAN

IAN: (MORE TO HIMSELF) I've
got to get away!

(DELOS SUDDENLY
BECOMES TRANSFIXED,
AND HE REACHES OUT
TO PUT A WARNING
HAND ON IAN)

Becomes C.2-s

DELOS: Ian - land. (cont ...)

(IAN IS IMMEDIATELY
INTERESTED AND HE
TRIES FROM HIS
POSITION TO GET
THE BEST VIEW
POSSIBLE)

DELOS: (cont) It's a long way.

IAN: Well, I'm no great
swimmer, but believe me I'll
take any chance.

DELOS: If the plan works.

IAN: There's one way of finding
out.

(IAN LOOKS BACK AT
THE GALLEY MASTER,
THEN GIVES DELOS
THE 'NOD'.
DELOS GIVES A
GROAN AND SLUMPS
DOWN INTO THE WELL,
APPARENTLY LIFELESS.)

PULL BACK to see
GALLEY MASTER
bgd. L.

IAN EXAMINES HIM
BRIEFLY, THEN TURNS
TO THE GALLEY MASTER
TO SHOUT:)

Galley Master - he's dead!

(IAN RESUMES EXAMINING
DELOS, LEANING OVER
HIM TO DO SO, AND
THUS SHIELDING HIM
FROM THE GALLEY MASTER
WHO COMES RIGHT FOR-
WARD)

GALLEY MASTER: Move away. Let
me see. (cont ...)

24. 3 B 24
MCU IAN past
GALLEY MASTER'S
LEGS.
(IAN GAUGES HIS
CHANCE, AND, AS
THE GALLEY MASTER
LEANS OVER, IAN /

(1 next)

25. 1 B 33

HIGH M.S. past
GALLEY MASTER
onto IAN

MAKES A SUDDEN,
DESPERATE LUNGE
TO CATCH HOLD OF
THE GALLEY MASTER'S
FOOT. HAMPERED BY
HIS CHAINS, IAN
FAILS, ALTHOUGH HE
MANAGES TO GET A
HAND TO IT. /

THE GALLEY MASTER
PULLS AWAY, KICKING
OUT AS HE DOES SO
AND LASHING A 'CRACK'
WITH HIS WHIP)

GALLEY MASTER: (LAUGHING) (cont)
You'll have to do better than
that! Take your oars. Ready ...
Row. In! Out! ... In! Out! ...

(DELOS GETS UP TO
HELP IAN WHO IS
WINCING FROM
PAIN FROM THE
KICK HE RECEIVED.

IAN INDICATES TO
DELOS THAT HE IS
ALL RIGHT.

IAN SITS UP AND
PULLS AT HIS
CHAINS ON HIS
WRIST INDICATING
HIS DESPERATION)

CRANE DOWN and
in to M.2-s
DELOS/IAN

CAMS: 2C-5A /BOOM B2-C1/

26. 2 C 33

LOW M.2-s
WOMAN SLAVE/
BARBARA thru'
bars.

8. INT. PRISON QUARTERS. DAY.

(IN THE CELL BARBARA
IS WITH THE WOMAN
SLAVE, AND HOLDS
A BOWL OF FOOD AND
TRIES TO GET HER TO
EAT)

GRAMS:
Drips.

BARBARA: But you must try and
eat something.

(5 next)

WOMAN SLAVE: There isn't enough for both of us. Besides, I'm not hungry.

BARBARA: Don't be silly.

PULL BACK to
see TAVIUS
fgd. l.

(THE WOMAN SLAVE
THINKS, SMILES,
TAKES THE BOWL
FROM BARBARA AND
STARTS TO EAT
RAVENOUSLY.

BARBARA IS GLAD
TO SEE HER EAT
AND TURNS AWAY.

27. 5 A n/a
CU TAVIUS

WE SEE OUTSIDE
THE CELL DOOR AN
OLD, VAGUELY EVIL,
MAN - IN FACT
TAVIUS FROM CAESAR'S
PALACE - HE IS
STARING AT BARBARA,
AND AS SHE LOOKS AT
HIM, HE SMILES AT
HER. /

28. 2 C 33
a/b

BARBARA DOES NOT
RETURN THE SMILE.
SHE GIVES A LOOK
OF DISTASTE AND
TURNS AWAY FROM HIM) /

29. 5 A n/a
a/b

(On to page 20)

(2 next)

(Sh. 29 on 5)

30. 2 C 9 TAVIUS: What is your name, my
CU BARBARA dear? /

(BARBARA DOES
NOT ANSWER)

Where do you come from? (PAUSE)
My dear, I'd like to help you.

(BARBARA STEALS A
LOOK TO SEE IF BY
ANY CHANCE HE COULD
BE TELLING THE TRUTH.

TAVIUS TRIES TO
REASSURE HER)

You would have to trust me ...
on her rise...

31. 5 A (or 1 A) BARBARA: Would I get out of
MS BARBARA. here?
PLN her L to
2-s TAVIUS/
BARBARA.

TAVIUS: Yes.

BARBARA: And be free to go
where I choose?

TAVIUS: No - I'm afraid not -
I would have to buy you.

HOLD BARBARA in
fgd. holding 2-s
(BARBARA TURNS AND
MOVES AWAY. SHE
HAS REACHED HER
OWN CONCLUSIONS
ABOUT TAVIUS)

Please, you must allow me to
explain ...

BARBARA: I'm not interested.

TAVIUS: I am certain - when
you hear my proposals ...

BARBARA: Go away! I don't
have to speak to you.

(2 next)

(Sh.31 on 5)

32. 2 C 33

MCU TAVIUS

PAN him L to
2-s SEVCHERIA/
TAVIUS

(TAVIUS IS ABOUT
TO TRY A NEW TACK
WHEN HE HEARS
SOMEONE APPROACHING.
HE TURNS AND WE CUT
TO INCLUDE SEVCHERIA,
ARRIVING WITH AN
ARMFUL OF CLOTHES.

TAVIUS MOVES ALONG
THE CORRIDOR TO MEET
HIM AND THEY STOP TO
TALK)

TAVIUS: The young woman at
the end. How much?

SEVCHERIA: I'm sorry, Tavius
- no private sales. She's being
sold by auction.

TAVIUS: I'll give you a fair
price.

(SEVCHERIA LAUGHS
QUINTLY)

SEVCHERIA: I believe you would,
but the answer's still no.

TAVIUS: I see - you think
you'll get a much higher figure
than I can offer?

LEAVE TAVIUS and
PAN SEVCHERIA R
to cell.

SEVCHERIA: We'll see at the
auction won't we, Tavius?

(SEVCHERIA SMILES
AND WALKS ON.

WE LOSE TAVIUS AS
WE PAN WITH THE
SLAVE TRADER.

HE STOPS AT BARBARA'S
CELL AND UNLOCKS THE
DOOR. HE OFFERS THE
CLOTHES TO BARBARA)

GRAMS:
Unlocking
cell door

TRACK in to
open door for
3-s SEVCHERIA/
WOMAN SLAVE/BARBARA. Here!

(Telecine next)

(Sh.32 on 2)

(BARBARA TAKES THEM,
EXAMINES THEM, THEN
TURNS TO SEVCHERIA
AS HE IS CLOSING
THE DOOR)

BARBARA: There's only one set
- what about her?

PULL BACK with
SEVCHERIA

SEVCHERIA: She won't be needing
any new clothes.

(BARBARA TAKES THIS
IN, THEN:)

BARBARA: Where's she going?

LET SEVCHERIA
GO L.

SEVCHERIA: She'd fetch no price
at all at the sale. She'll be
taken to the Coliseum - and
thrown into the arena.

MUSIC
2M-4a

TIGHTEN to
CU BARBARA

(SEVCHERIA SLIDES
AND MOVES AWAY
HAVING LOCKED THE
DOORS.

GRAMS:
Lock
Doors

PAN DOWN to
M.S. WOMAN SLAVE

BARBARA REACTS IN
HORROR, AND TURNS
TO LOOK AT THE WOMAN
SLAVE STILL FINISHING
OFF THE FOOD AND NOT
HAVING HEARD SEVCHERIA.

WE HOLD A SHOT OF
THE WOMAN, GET BARBARA
IN CLOSE-UP, AND THEN
WB:)

MUSIC
2M-4B

Ext. Stock Film. Day.

A SHOT of the sky. It
is dark and a storm is
raging. Lightning is
flashing and the thunder
roars. We can hear the
wail of the wind and the
rain beats down.

CUT

(1 next)

The sea being struck by the full force of the storm. Great waves rise up and the wind blows off a strap. The noise is deafening as the storm reaches its peak.

END TELECINE

CAMS: 3B-1B-4A /BOOM A2/

33. 1 B 50

MLS
Rising and
falling
motion.

9. INT. GALLEY SLAVE SHIP. NIGHT.

(THE GALLEY MASTER,
FEAR IN HIS EYES,
LEATS OUT A FAST
TIME WITH HIS
MALLETS ON THE
BEATING-BOARD.

GRAMS:
Storm
etc.

WE CAN STILL HEAR
THE NOISE OF THE
STORM AT FULL FORCE,
AND, EVEN OVER THIS THE
GROANING AND CREAKING
OF THE SHIP'S TIMBERS
TAKING THE STRAIN)

(On to page 24)

(3 next)

GALLEY MASTER: (SHOUTING) In!
Out! In! Out! If anyone
breaks time, he'll be thrown
over the side. In! Out!
In! Out!

(THE GALLEY
MASTER UNABLE
TO KEEP SHOUTING
OVER THE STORM
NOISES RETURNS
TO JUST BEATING
TIME.)

IAN AND DELOS
STRUGGLE TO
CONTROL AND
ROW THE OAR.

CRANE DOWN and
in to M.2-s
DELOS/IAN

THE CAMERA
MOVEMENT SUGGESTS
THAT THE GALLEY
SHIP IS BEING
THROWN AROUND
IN AN UNCONTROLLABLE
FASHION)

DELOS: The ship won't take much
more of this, Ian.

34. 3 B 33
MIS GALLEY MASTER

PULL BACK and
PAN HIM R.

IAN: Nor will we! /

(SCARCELY BEING
HEARD OVER THE
NOISE OF THE
ELEMENTS THE
GALLEY MASTER
THROWS THE MALLETS
DOWN AND COMES
ROUND ONTO HIS
GANGWAY WALK.

HE TAKES THE
WHIP FROM HIS
BELT AND BELABOURS
THE UNSEEN (AND
UNEXISTENT) 'CREW'
ON THE OPPOSITE
SIDE TO IAN'S)

35. 4 A 24
M.2-s DELOS/IAN

GALLEY MASTER: (SHOUTING)
Harder! Row harder! /

(Telecine next)

(Sh. 35 on 4)

(WE GET A TWO
SHOT OF DELOS
AND IAN)

(DELOS COLLAPSES
BACK AWAY FROM
THE OAR)

IAN: Try and row Delos,
he'll kill you!
DELOS: Ian, I can't ... I can't ...

(IAN, TRYING TO
HOLD THE OAR
WITH ONE HAND
HAS LIFTED DELOS
AND LAID HIM
ACROSS THE OAR.

IAN NOW ROWS
DOING BOTH THEIR
WORK.

OVER THIS WE HEAR
THE WHIP CRACKING.

AS THE GALLEY
MASTER MOVES
TO STAND NEAR
IAN AND DELOS
WE:)

CUT TELECINE:Ext. Stock Film. Day.

A flash of lightning
cracks across the sky,
and the thunder
rumbles on.

(Sound dubbed: sound of
cracks of lightning and
thunder rumbling)

CUT

The sea is now a
turbulent cauldron,
the water spiralling
and heaving in great
waves.

END TELECINE.

CAMS: 3B-1B-4A /BOOM A2/

36. 3 B 9
CU GALLEY
MASTER
10. INT. GALLEY SLAVE SHIP. DAY.

- 25 -

(4 next)

GRAMS:
Creaking timbers
etc.

(Sh. 36 on 3)

(A TIGHT TWO SHOT
WITH IAN ROWING
AND DELOS
RECOVERING AND
TRYING TO HELP.)

THE CREAKING OF
THE TIMBERS OF
THE SHIP ARE NOW
MUCH MORE
PRONOUNCED)

37. 4 A 33
MTS
GALLEY MASTER: (VOICE OVER;
SHOOTING) Keep rowing ...
(SCREAMING) Keep rowing!

(Big movement)

(IAN LOOKS UP
AND AROUND AS
WE HEAR THE SOUND
OF THE TIMBERS
SPLITTING.)

GRAMS:
Crash

THERE ARE CRASHES
AS THE SAILS OF
THE SHIP HIT
THE DECK ABOVE)

IAN: The ship! It's breaking
up!

38. 3 B 24
MS GALLEY MASTER
DELOS: (SHOUTING) We'll be
pulled down with her.

(WE FEATURE THE
GALLEY MASTER.)

HE LOOKS UP TO
THE CEILING,
HORRIFIED FEAR
ETCHED ON HIS
FACE. HE BACKS TOWARDS
IAN AND DELOS.

39. 4 A 24
C.2-s DELOS/IAN

PAN HIM R

(3 next)

40. 3 B 24 MTS GALLEYMASTER/ IAN: Delos! Get ready!
DELOS/IAN

(IAN, WHEN IN
REACH, GRABS
THE GALLEY MASTER
AND PULLS HIM
DOWN INTO THE
WELL.

GRAMS:
Crunch

DELOS, TRYING
TO STAND, PULLS
HIM UNDER THE
OAR)

41. 1 B 50 The key! Find his key!
LOW L.S.

VERY QUICK
CRANE UP and
OVER

(IAN STANDS TO
LEAN ACROSS,
AND, AS HE DOES
SO A LARGE
TIMBER ABOVE
BREAKS AT THE
REAR OF THE SHIP.

THE TIMBER FALLS
DOWN AND ACROSS
HITTING IAN.

HE SLUMPS FOR-
WARD WITH A
GROAN, UNCONSCIOUS)

GRAMS:
Sound of
wreck

CUT TELECINE:

Ext. Stock Film. Day.

A further, final, clip
of the raging sea.
(Of course, if
available, one could
show a sequence of a
Galley Ship breaking
up in a storm?)

END TELECINE. FADE OUT

BREAK IN RECORDING NO.1

(4 next)

1 to C/2 to D/3 to C/4 to B - Market
5 to B - Court

A stay - Galley
B to 3 - Market
C to 2 - Beach

FADE IN

42. 4 B 33 (pushing 1's cable)

CAM: 3C-4B-1C-2D /BOOM B3/

MTS FEET

11. EXT. MARKET SQUARE. DAY.

PAN UP as
VICKI and
DOCTOR enter
to M.2-s

(A SECTION OF THE
MARKET SQUARE IN
ROME.

GRAMS:
Market chatter
Poultry, etc.

THERE ARE
CITIZENS AND
ROMAN SOLDIERS
MILLING AROUND
A RAISED DIAS
SET IN ONE
CORNER. IT HAS
STEPS LEADING UP
TO IT.

WE FRAME THIS
INTO A TIGHT,
BUSY, SHOT TO
GIVE THE EFFECT
OF A LARGE CROWD.

WE PAN RIGHT
SLIGHTLY AND
SEE DOCTOR WHO
AND TANNI WALKING
INTO FRAME.

TANNI IS LOOKING
ALL AROUND - THE
DOCTOR IS
INTERESTED IN
THE CROWD)

VICKI: It's wonderful, Doctor -
can we explore?

DOCTOR WHO: I don't see why
not, child. For a little while
anyway, then we must "present-
our-credentials" so to speak,
before night falls.

VICKI: You're not planning
to visit, Nero?

(Sh.42 on 4)

DOCTOR WHO: Don't keep telling me what I'm not going to do. Besides, I've been invited - who am I to disappoint Caesar?

(TANNI IS NOT SURE WHETHER SHE IS PLEASED OR FRIGHTENED.)

43. 3 C 33 on look...
LS past VICKI/
DOCTOR on to
slaves.

SUDDENLY THE CROWD REACTS IN SOUND.

DOCTOR WHO LOOKS AND SEES THE FIRST COUPLE OF SLAVES BEING LED ONTO THE ROSTRUM.

4 to C - Beach

DECIDING THAT TANNI SHOULD NOT SEE THIS AUCTION, HE TAKES HER BY THE ARM)

VICT: What's going on here, Doctor?

DOCTOR WHO: Nothing to interest you, child.

Come Vicki - if you want to see Rome we mustn't delay.

(THE DOCTOR FIRMLY STEERS TANNI AWAY - HE HIMSELF CASTING ONE LAST LOOK AT THE SLAVES AND LOOKING AWAY SECONDS BEFORE BARBARA IS LED ONTO THE DIAS.

LET THEM GO and see BARBARA in bgd.

WE FOLLOW THE DOCTOR AND TANNI AWAY FROM THE NOW CHEERING AND SHOUTING CROWD, AND THEN LOSE THEM AS THEY LEAVE THE SQUARE.

44. 1 C 50
HIGH L.S. past SEVCHERIA on to - 29 -

WE CUT BACK TO
BARBARA ON THE
DIAS AS SHE IS
PUSHED FORWARD
BY SEVCHERIA.

CRANE L and
PAN R to HOLD
BARBARA/SEVCHERIA

THIS TO THE
DELIGHTED
ACCLAMATION OF
THE CROWD.

SEVCHERIA HOLDS
UP HIS HAND AND
QUIETENS THE
CROWD)

SEVCHERIA: I'm delighted to
see that you appreciate the
merchandise. (PAUSE) I hope
you show how much so when we
start the bidding.

CRANE R and PAN L
to shoot past
SEVCHERIA on to
crowd.

(THE CROWD
REACTS.

SEVCHERIA AGAIN
SILENCES THEM,
HOLDING UP HIS
HANDS)

45. 3 C u/a
CU BARBARA
Very well, Gentlemen - how
many sesterthus am I bid for
this fine example of the
hard-working, beautiful,
Brittanic race?

(1 CRANE L)

VOICE: (OVER) Five hundred!

(THE CROWD
LAUGHS.

SEVCHERIA JOINS
IN)

46. 1 C 33
MS CROWD and
BARBARA'S FEET.
SEVCHERIA: Come sir - we are
all amused at your joke - but
today we are only interested
in serious offers. (cont ...)

(A MEMBER, OR
MEMBERS OF THE
CROWD, REACH OUT
TO GRAB BARBARA,
SHE KICKS THEIR
GRASPING HANDS
AWAY)

47. 3 C w/a
MIS CROWD and
BARBARA/SEVCHERIA
SEVCHERIA: (cont) Take note
of the fiery spirit, gentlemen -
think before you bid. Then
double it!

(THE CROWD REACTS
AS HE GRIPS
BARBARA BY HER
SHOULDERS AND
TURNS HER TO BE
EXAMINED BY ALL
SECTIONS OF THE
CROWD.

BARBARA FIGHTS
AGAINST HIM TO
THE BEST OF HER
ABILITY)

VOICE TWO: (OVER) Two thousand
sesterfius.

VOICE ONE : (OVER) Two
thousand, five hundred!

SEVCHERIA: Nearly a fair
price, gentlemen - but you can
do better than that.

48. 1 C 9
CU TAVIUS (HIGH)
TAVIUS: (VOICE OVER) Ten
thousand! /
49. 2 D 33
MIS
(THE CROWD REACTS
WITH 'OOO'S' AND
WHISTLING THROUGH
THE TEETH)
/3 to D - Palace /

50. 3 C n/a
CU BARBARA
SEVCHERIA: Ten thousand?
(cont ...)

(1 next)

(Sh.50 on 3)

(SEVCHERIA LOOKS
FOR THE BIDDER,
AND BY THE DIAS
WE SEE TAVIUS
SMILING UP AT
BARBARA.

PAN UP to
SEVCHERIA
then to
C.2-s SEVCHERIA/
BARBARA

WE CUT TO
SEVCHERIA AND
BARBARA AS:)

SEVCHERIA: (cont) You go to
Tavius after all, my dear.

52. 2 D 9
CU TAVIUS

(GET BARBARA'S
REACTION BEFORE
AND AFTER A
SHOT OF TAVIUS'
SMILING, NEAR
LEERING FACE)

/ 1 to D - Beach /

CUT TELECINE:

Ext. Stock Film. Day.

GRAMS:
Seawash

MUSIC
2M-5

A SHOT showing a
deserted, supposedly
Mediterranean, beach.
Reeds, rushes, or
bushes in the fore-
ground, then the beach,
and beyond the sea,
white flecked with
tiny waves.

(Sound dubbed: sound
of the chopping water)

It is a bright, sunny
day, and we can hear
the calming, soothing,
chopping sound of the
water.

END TELECINE.

/ 2 to E - Palace /

53. 4 C 33

CAMS: 1B-4C / BOOM C2 /

CU IAN

12. EXT. BEACH. DAY.

GRAMS:
Seawash

PULL BACK to
see feet behind
him.

(1 next)

(Sh. 53 on 4)

- 33 -

(WE COME UP ON
A SECTION OF
BEACH WHERE THE
SAND MEETS THE
VEGETATION -
WATCHED TO THE
AVAILABLE FILM
SHOT.)

WE CAN STILL
HEAR THE SEA
NOISES. (THIS IS
JUST A VERY SMALL
SIDE SET)

GRAMS:
Gulls

PULL BACK as
IAN turns for
M.2-s DELOS/IAN

AS WE GO IN HE
STARTS TO COME
ROUND. HIS EYES
FLICKER OPEN,
AND AS HE TURNS

IAN, STILL
CHAINED AT THE
WRISTS, BUT HIS
FEET AND LEGS
FREE, IS SLUMPED
FACE DOWN IN THE
SAND.

IAN: Delos!

(IAN RISES AND,
REACTING IN
PAIN, PUTS HIS
HANDS TO HIS
HEAD. HE IS
THEN AWARE OF
THE CHAINS AGAIN)

DELOS: Now you've come round,
we'll try and get those off -
I've found a couple of rocks.
(cont ...)

(DELOS MOVES ACROSS
TO IAN, AND, AS
THEY WORK, PUTTING
ONE CHAIN SHACKLE
ON A ROCK AND
INTENDING TO HIT
IT WITH THE OTHER:)

(1 next)

- 33 -

(Sh.53 on 4)

DELOS: (cont) You've been unconscious a long time, Ian I was beginning to worry.

54. 1 D 24 (if there)

(IAN IS STILL
VERY SHAKY.
HE FROWNS AS
HE TRIES TO
RECOLLECT)/

HIGH X-S
DELOS/IAN

IAN: Delos, what happened?
I remember the storm ...

DELOS: The ship was smashed
to pieces - you were struck
by a falling timber ...

(IAN RUBS HIS
HEAD AT THE
THOUGHT)

IAN: So that was what it was.

DELOS: You remember you
grabbed the Galley Master?

IAN: Yes - yes, I remember
that.

DELOS: Well I got the key
from him. I had time to free
us, except for your wrists,
and after that - well, I
managed to get to here. The
ship went down.

(DELOS IS GLADY
TO SMASH WITH
THE ROCK)

IAN: You saved my life.
Delos, I ...

55. 4 C 24
CM 2-s

DELOS: Yes, yes. Let's get
these off shall we?/(cont ...)

(1 next

(Sh. 55 on 4)

(IAN SMILES AT
DELOS, EMBARRASS-
MENT OF THANKS
TO BE RECEIVED,
THEN TURNS HIS
HEAD AWAY AS
DELOS SMASHES
DOWN WITH THE
ROCK.

IAN WINCES
WITH PAIN AND
ALMOST CRIES
OUT)

DELOS: (cont) That's all
right - just one more.

(THEY SET UP
THE OTHER
SHACKLE AS:)

I managed to have a look
round. We must be somewhere
near Rome.

(IAN IS IN
PAIN, HE GRITS
HIS TEETH)

IAN: We can't be far away -
the ship was travelling South.
Perhaps that's where we were
heading.

DELOS: Perhaps. Ready, Ian.
(cont ...)

(THE SHACKLE IS
SET UP.

IAN HOLDS ON
AND TURNS AWAY.

DELOS STRIKES
ONCE, IS NOT SO
SUCCESSFUL THIS
TIME AND STRIKES
AGAIN.

(1 next)

IAN WINCES WITH
PAIN EACH TIME
UNTIL FREED.
THEN:)

DELOS: (cont) That's it ...

(DELOS THROWS
THE ROCKS AND
CHAINS INTO
THE BUSHES AS
IAN RUBS HIS
WRISTS)

56. 1 B 33
HIGH 2-s

IAN: Thanks.

DELOS: You all right now? To
travel I mean, we must get
away from here.

IAN: Yes, I'm fine.

CRANE DOWN to
level shot as
they rise.

DELOS: Good. We'll have a
better chance if we stick
together. Now, if we head
North ...

IAN: Sorry, Delos - I'm going
to Rome.

DELOS: Rome? Ian you're
mad ...

IAN: You don't have to come,
Delos. A friend of mine was
taken there. I've got to find
her!

TIGHTEN to
C.2-s fav. IAN

DELOS: ... Rome?

GRAMS:
Gulls

57. 3 D m/a
M.2-s BARBARA/
DAVIUS
GRAMS: 2E-3D /BOOM B1/
13. INT. PALACE APODYTERIUM.

(2. next)

- 35a -

TAVIUS: ... So, that's the story my dear. I saw you with that poor woman slave - and I realised then, by the way you looked after her, that I would have to help you.

BARBARA: I only did what most people would have done, Tavius.

58. 2 E 16
MCU BARBARA
TAVIUS: Oh, I think not - 'most people' look after themselves in such a situation. You are kind and considerate./

59. 3 D m/a
M.2-s
BARBARA: Thank you./
TAVIUS: Unfortunately I cannot give you your freedom - you are still a slave, but at least as a servant to Poppea, here in Nero's house, life will be more pleasant than it could have been.

60. 2 E 16
MCU BARBARA
BARBARA: I'm very grateful for what you've done, Tavius - but I may as well tell you that I don't intend to stay here./

61. 3 D n/a
MCU TAVIUS
TAVIUS: Escape you mean? Well, I can't stop you but I would suggest you consider it very carefully. If you do leave, and are ever recaptured -/ it would mean your death.

62. 2 E 9
CU BARBARA
63. 3 D n/a
MCU TAVIUS
PULL BACK to
TAVIUS/BARBARA

TAVIUS: I select and buy the slaves, fortunately I don't have to answer for them. (cont ...)

(2 next)

MESSENGER in L
bgd. for 3-s

(OVER THE LAST COUPLE
OF LINES A COURT
MESSENGER APPEARS
AND STANDS IN THE
ARCHWAY, WAITING.
TAVIUS MOVES ACROSS)

TAVIUS: (Cont) Yes?

64. 2 E 16
MCU TAVIUS

COURT MESSENGER: Petulian, from Corinth, has
arrived, sire - with a small
girl. He requests an audience
with Caesar Nero.

65. 3 D m/a
3-s a/b

TAVIUS: Petulian? Very well. /
ask him to come in.

(THE COURT AND MESSENGER
BOYS, AND MOVES
TOWARDS THE EXIT)

TAVIUS: Now where were we,....
No - wait.

(THE MESSENGER TURNS
AND TURNS AS HE
ARRIVES AT THE EXIT)

66. 2 E 24
M.2-s TAVIUS/
BARBARA

TAVIUS: On second thoughts,
perhaps it would be better
if I came to see him. (MC
BARBARA) Excuse me, I'll
instruct you in your duties
later.

TRACK IN to
MCU BARBARA

BARBARA: Yes, of course.

67. 1 E 50
L.S. COURT

CAMS: 5B-1E-2F-4D (pushing 2's cable)

14. INT. COURT. DAY.

(ECHO)

/BOOM C3/

/2 to F- Court/

(THE COURT IS
A LARGE OPEN
AREA, PILLARS
ALL ROUND, A
STONE FLOOR, AND
ROOM DECORATIONS.
A WAITING HALL.)

WE COME UP ON
DOCTOR WHO,
CLUTCHING HIS
LYRE, AND TANNI
STANDING BESIDE
HIM, APPARENTLY
A LITTLE OVERWHELED)

HOLD THEM TO FGD.

DOCTOR WHO: I shouldn't think
there's a soul in this place
who knows me, child. There
really is no need for you to
worry.

Doctor. Well, I'll try not to

(IN THE BACK-
GROUND TAVIUS
APPEARS AND
MOVES TOWARDS
THE DOCTOR)

SEE TAVIUS
bgd. R.

TAVIUS: Maximus Petulian?

(THE DOCTOR TAKES
NO NOTICE. HE
STARES AROUND
THE WAITING HALL.)

TIGHTEN TO C.2-S
DOCTOR/VICKI as
TAVIUS joins

TANNI LOOKS
WORRIED, DIGS
THE DOCTOR WITH
HER ELBOW)

VICKI: Doctor! That's you!

DOCTOR WHO: What? Oh, yes.
(UP) Yes?

(THE DOCTOR TURNS
TO TAVIUS EXPECTING
A FORMAL GREETING,
INSTEAD)

(4 next)

TAVIUS: (SECRETIVE) I am
TAVIUS - there was trouble,
but I dealt with it. He's in the
Apodyterium,
DR.WHO: In the what?
TAVIUS: Apodyterium.
DOCTOR WHO: Oh? Really?
Well done!

(DOCTOR WHO TURNS
TO TANNI, AND,
WITH TAVIUS
LOOKING OFF AT
THE COURT
MESSENGER WHO
HAS APPEARED,
THE DOCTOR
SHRUGS HIS
SHOULDERS AND
REACTS WITH AN
"I DON'T KNOW
WHAT THE FELLOW'S
TALKING ABOUT"
EXPRESSION.

EASE OUT to see
MESSENGER bgd. R.

THE COURT
MESSENGER COMES
TO ATTENTION
AND ADDRESSES
THE ROOM)

COURT MESSENGER: (ANNOUNCING)
Caesar Nero - Emperor of
all Rome.

VICKI: Doctor, I'm going to see
Nero.
(THERE IS A FEW
SECONDS DELAY
THEN NERO ENTERS
THE ROOM.)

FANFARE
2M-6

68. 4 D m/a
3-s NERO & SLAVES
ZOOM IN to
CU NERO.

HE HAS PAPER
AND WRITING
MATERIALS AND IS
COMPOSING POETRY
NO DOUBT, AND,
HAND TO HEAD AND
TORTURED EX-
PRESSION, IS DOING
THE FULL CREATIVE
BIT
NERO: (BURPS)

HE IS FOLLOWED BY
A COUPLE OF
COURTIERS HOLDING
TRAYS OF
ADDITIONAL WRITING
MATERIALS, DRINKS,
ETC)

69. 1 E 33
C.2-s VICKI/
DOCTOR

DOCTOR WHO: The royal felicitations.

(2 next)

EASE OUT to
see NERO.

(NERO COMES OUT
OF HIS 'MOOD'
AND LOOKS AROUND,
WIDE EYED)

70. 2 F 16
C.2-s VICKI/DOCTOR

NERO: Someone spoke. Did I
give permission to speak?
Tavius, did I give permission? /

71. 5 B n/a
CU NERO

DOCTOR WHO: Caesar Nero,
the young girl ... /

72. 1 E 33
Group.

NERO: Now he's at it! (SHOUTS)
How can I work with all this
noise? /

TAVIUS: Maximus Pettulian ...

NERO: Maximus Pettulian.
(POINTS AT DOCTOR) He is
Maximus Pettulian?

TAVIUS: Yes, and ...

73. 2 F 24
MS DOCTOR

NERO: The lyre player? From
Corinth? /

PULL BACK to
2-s DOCTOR/NERO
DOCTOR WHO: In person!

(NERO LIFTS A
HAND CLICKS HIS
FINGERS QUICKLY
SEVERAL TIMES)

(THE COURT
MESSENGER RUSHES
FORWARD AND PLACES
A SEAT FOR NERO.

(4 next)

NERO SITS
DOWN, THEN
LOOKS AT THE
DOCTOR. HE
WAVES AIRILY)

74. 4 D 9 NERO: (cont) Play ... /
CU VICKI
75. 1 E 33
GROUP

DOCTOR WHO: Your command is
a great honour ...

NERO: True.

(TANNI REACTS
WITH HORROR -
NO IDEA AT HOW
THE DOCTOR IS
GOING TO GET
OUT OF THIS)

DOCTOR WHO: However with such
a great musician as yourself
present, I would take
inspiration from your
example.

(NERO TOYS WITH
THIS IDEA, VERY
SUSCEPTABLE TO
FLATTERY, AND
EVENTUALLY HOLDS
OUT HIS HAND)

NERO: Oh, very well. A stool.

MUSIC
2M-7

(HE TAKES THE
LYRE OFFERED BY
THE DOCTOR,
PLUCKS A STRING
OR TWO, THEN
RUNS HIS HAND
GROSSLY ON THE
STRINGS MAKING A
TERRIBLE NOISE
IN THE PROCESS)

TIGHTEN as NERO
takes lyre to
MCU NERO.

76. 2 F 33 This is an inferior instrument.
LS VICKI to I cannot ... Bring me the
NERO Imperial lyre. /
- 41 -

(1 next)

77. 1 E 9 DR. WHO: Beautiful. Beautiful. /

CU NERO (Reaction)

78. 5 B 2/a CUS VICKI/DOCTOR Did you see that, my child?
An instant composition. /

/1 to F-Palace/

79. 2 F 24 (THE DOCTOR BACK TO NERO
PULLS ALL SORTS OF FACES
AT VICKI, AND POINTS TO
HIMSELF, HE IS TRYING TO
GET OVER) /

M.2-s VICKI/
DOCTOR

VICKI: (FOLLOWING DR. WHO) Yes, I
did Maximus. (CATCHING ON) Could
you play it?

DR. WHO: What no - well, I'll try -
with Caesar's permission, of course.

(NERO, BAFLED, HANDS BACK
THE LYRE.

MUSIC
2M-8

PAN DOCTOR R
to 2-s DOCTOR/NERO
DR. WHO PLUCKS TWO STRINGS
THEN RUNS HIS HAND OVER IT
AS DID NERO.)

80. 4 D 9 (APOLOGETICALLY) The best I
can do I'm afraid. /

CU VICKI

81. 5 B 2/a VICKI: (CATCHING ON AGAIN)
No - it wasn't as good ... /

M.2-s DOCTOR/NERO

NERO: Of course it wasn't

(NERO PLAYS. OFFERS
LYRE TO DOCTOR)

MUSIC
1M-1

82. 2 F 16 NERO: Try this. /
MCU DOCTOR

83. 5 B 2/a DOCTOR WHO: That would be
impossible. After such exquisite
playing I wouldn't presume. This
must go to the temple. /

GROUP

NERO: And the Imperial footprint ...
Tigilinus! (TO DR.) Have you eaten?
We will talk and play together
later, Maximus - when you have
eaten and practised.
/2 to G - Market/

(3 next)

(NERO STANDS
AND MOVES AWAY,
AGAIN GOING
'CREATIVE'.)

Let NERO GO
tighten to
C.2-s DOCTOR/
VICKI

VICKI AND THE
DOCTOR, LEFT
ALONE:)

DOCTOR WHO: Yes - I thought
I got out of that rather well.

VICKI. What happens when he
asks you to play again, Doctor?

TRACK IN to
CU DOCTOR

DOCTOR WHO: Yes ...
(REALISING) Mmm?

(WE HOLD ON THE
DOCTOR'S WIDE
EYED FACE AND
CONSIDERING THE
POSSIBILITY, AND
WE:)

CAMS: 3C-2G /BOOM A3-Fishpole/

84. 3 C w/a
L.S. twds.
arches

15. EXT. MARKET SQUARE. DAY.

(IT IS NOW LATER
IN THE DAY -
THERE ARE VERY
FEW PEOPLE IN
THE SQUARE.

GRAMS:
Distant
laughter
and
chatter

WE TAKE IN THE
SCENE AND
ANGLE ROUND.

WE SEE IAN, AND
DELOS, MOVING
INTO AND HIDING
OUT OF SIGHT, OR
IN A DOORWAY, OR
SIMILAR COVER.

IAN and DELOS
enter.

(2 next)

(Sh.84 on 3)

TRACK IN to
see them
behind arch.

WE CUT TO
JOIN IAN AND
DELOS - THEY
BOTH KEEP A
SHARP EYE OUT)

TIGHTEN to
C.2-s

DELOS: All right, Ian. Rome!
What now?

IAN: To tell you the truth,
Delos, I hadn't thought that
far ahead.

(On to page 45)

(2 next)

DELOS: Then I suggest you start -
we don't exactly look like
respectable citizens of the capital.

IAN: (SMILING) Yes, that's true
enough - all right, we'll find
somewhere to clean up. Then ...
Well, Barbara must have been sold
I suppose. We'll work from
there.

DELOS: It'll be hopeless ...

IAN:
don't have to stay. . Delos - you

DELOS: I know, Ian. I know. Ah,
we've been lucky so far, who's
to say it won't hold?

(WE CUT AWAY TO
SHOW A COUPLE
OF ROMAN SOLDIERS.
THEY REACT TO
SOMETHING THEY
SEE AND MOVE OFF.

IAN AND DELOS ARE
IN THE DOORWAY)

85. 2 G 33 IAN: All right. Let's go.

HIGH M.2-s
IAN/DELOS
and soldiers
fgd.

GRAMS:
STING
M-1 (?)

3 to D-Palace

TRACK IN as
they back to
pillar.

(THEY MOVE OUT
AND IMMEDIATELY
THE ROMAN SOLDIERS
ARE ON THEM, THEIR
SWORDS AT THE
READY.

WE GET A REACTION
FROM IAN AND DELOS
AS THEY EXCHANGE
A GLANCE THEN THE
SWORDS ARE AT THEIR
THROATS. WE HOLD)

86. 1 F 50

CAMS: 1F-3D /BOOM BL/

L.S. past fgd.
columns.

16. INT. PALACE COURT. DAY.
(Re-arranged set)

VICKI & DOCTOR - 45 -
enter from fgd. R.

(3 next)

(THIS IS JUST
A SMALL SECTION
OF THE COURT -
A CORNER IN THE
EXISTING COURT,
OR FROM THE
'CHANGING ROOM'
SET.

AS WE WATCH VICKI
; MOVES INTO
FRAME. SHE LOOKS
BACK FOR DOCTOR
WHO. HE FOLLOWS
HER ON SLIGHTLY
IRRATABLY)

EIGHTEEN to M.2-s

VICKI: This must be the Apodyterium
Doctor, I wonder what
Tavius menat?

DOCTOR: How should I know, child?
I can't for the life of me think
why I agreed to come here ...

VICKI: Because you're as curious
as I am, Doctor.

DOCTOR: Curious? Me? Nonsense.
The fellow must have been mistaken.
Thought he was talking to someone
else, I shouldn't wonder.

(VICKI STARTS TO
MOVE AROUND)

87. 3 D 24
MCU DOCTOR
VICKI: Well, we may as well have
a look around now we're here. Or
would you rather we forgot it? /

- 46 -

(1 next)

(THE DOCTOR WAVES
HIS HAND AIRILY.
HE IS IN FACT
BURNING WITH
CURIOSITY, BUT
TANNI HAS TAKEN
THE INITIATIVE
BY SUGGESTING
THEY LOOK IN THE
FIRST PLACE.

DOCTOR WHO
GENERALLY "EGGS"
THE OTHERS ON,
NOW THE POSITION
HAS CHANGED, THE
DOCTOR - CUSSED
AS EVER - IS
TRYING TO MAKE OUT
HE ISN'T INTERESTED)

PAN DOCTOR R
to pick up
VICKI for MCU

DOCTOR: What? No. No. As you say -
we may as well explore.

88. 1 F 24

MS DOCTOR

(THE DOCTOR STARTS
TO LOOK AROUND AND
TANNI GIVES A
KNOWING SMILE BEHIND
HIS BACK. MUCH AS
TO SAY I'M LEARNIN'
ABOUT YOU FAST
DOCTOR. SHE THEN
MOVES OFF SLIGHTLY,
SEARCHING.)

DOCTOR WHO FINDS
HIMSELF AT THE DRAPE
BESIDE THE STONE
PILLAR. HE PULLS
IT ASIDE, THEN LOOKS
DOWN AT THE FLOOR.

MUSIC
2M-9

A SOLDIER IS STUMPED
THERE. WE DO NOT
SEE HIS FACE. DOCTOR
WHO BENDS DOWN TO
LOOK AT HIM, AND TANNI
JOINS IN TOO. THE
SOLDIER IS WEARING
THE CENTURION COSTUME
OF EPISODE ONE)

QUICK TRACK IN
to feet.

PAN UP to
C.2-s DOCTOR/
VICKI

DOCTOR: Strange ... very strange ...

(4 next)

VIVIAN: It's the centurion who found us - and took us to the house.

DOCTOR: I'm well aware of that, child - but what does it mean? What does it mean? Umh?

(WE CLOSE ON THE PUZZLED FACE OF DOCTOR WHO, AND:)

CAMS: 4E-2H-5A /BOOMS A4-C1/

89. 4 E 33
Thru' legs
shot of IAN
and DELOS
thrown into
cell.

17. INT. PRISON QUARTERS. DAY.

(WE COME UP ON THE CELLS AS IAN

GRAMS:
Drips

AND DELOS ARE THROWN, AND PUSHED INTO THEIR CELL - AND THE DOOR SLAMS ON THEM.

SEVCHERIA THEN LOOKS THE DOOR AS IAN AND DELOS RISE TO THEIR FEET.

GRAMS:
Door
slams
locked

90. 2 H 24

HIGH C.2-s
SEVCHERIA/IAN
DELOS bgd R.

THEY ARE IN THE CELL NEXT TO THE WOMAN SLACE (AND PREVIOUSLY JOINTLY OCCUPIED BY BARBARA) THE WOMAN LOOKS UP AT THEM IN A DISINTERESTED SORT OF WAY.

IAN RECOVERS AND RUNS TO THE CELL DOOR IN AN ATTEMPT TO GRAB SEVCHERIA THROUGH THE BARS. THE SLAVE TRADER LAUGHS, AND MOVES BACK)

SEVCHERIA: I don't know what you're so upset about. You're lucky the soldiers brought you to me.

(5 next)

91. 5 A n/a
C.2-s fav.
SEVCHERIA

IAN: Lucky? Hardly the word I'd use. /

SEVCHERIA: You know as well as I do - escaped slaves are usually put to death automatically. At least this way you'll have a chance of fighting for your freedom. /

92. 2 H 9
CU IAN

IAN: A chance - How ? /

93. 5 A n/a
LET SEVCHERIA GO

IAN and PULL BACK
to 2-s IAN/DELOS.
SEVCHERIA: By putting on a good show in the arena. (MOVING AWAY)
And hoping Nero's in a benevolent mood.

(SEVCHERIA GOES
OFF FRAME, LAUGHING
WE CUT TO REJOIN
IAN AND DELOS IN
THEIR CELL)

IAN: The arena!

See WOMAN
C.bgd.

DELOS: Sounds as though we're going to be trained as gladiators ...

IAN: Yes. But fighting what?

ZOOM IN to
CU WOMAN

(THERE IS A BARELY
AUDIBLE, MUFFLED
LION'S ROAR.

GRAMS:
Lion's roar

IAN HEARS IT AND
REACTS.

94. 2 H 24

CM 2-s
IAN/DELOS

They run to
window.

IAN: Listen! /

(THE ROARING IS HEARD
AGAIN. IAN AND DELOS
BOTH MOVE TO THE
SMALL WINDOW AND
REACH UP TO LOOK
OUT AND DOWN.

MUSIC
2M-10

(Telecine next)

CUT TO TELECINE (7) Dur: 14"

C.S. Lion
L.S. Lioness
C.S. Lion and Lioness
L.S. Lion
Lioness and bone

END TELECINE

CAM. 5A

95. 5 A m/a
C.2-s

18. INT. PRISON QUARTERS. DAY.

IAN turns into
ECU Rt.
DELUS Lt. bgd.

(IAN COMES AWAY FROM WINDOW
AND LEANS AGAINST THE WALL
BESIDE IT. WE CLOSE RIGHT
IN ON HIS FACE.

GRAMS:
Roar

WE HOLD MOMENTARILY AND
THEN...)

FADE OUT

FADE IN

Slide 5)

Next Episode
CONSPIRACY

MIX TO

96. 3

Roller:

Starts:
Dr Who ... WILLIAM HAREWELL

Ends: Associate Producer
MEKLYN PINFIELD

MIX TO

Slide 3)

Producer
VERITY LAMBERT

MIX TO

Slide 4)

Directed by
CHRISTOPHER BARRY
BBC-TV

FADE SOUND AND VISION